



International Baccalaureate®
Baccalauréat International
Bachillerato Internacional

Diploma Programme

Music guide

First examinations 2011



International Baccalaureate®
Baccalauréat International
Bachillerato Internacional

Diploma Programme

Music guide

First examinations 2011



Diploma Programme Music guide

Published February 2009
Updated November 2014

International Baccalaureate
Peterson House, Malthouse Avenue, Cardiff Gate
Cardiff, Wales GB CF23 8GL
United Kingdom
Website: www.ibo.org

© International Baccalaureate Organization 2009

The International Baccalaureate (IB) offers three high quality and challenging educational programmes for a worldwide community of schools, aiming to create a better, more peaceful world.

The IB is grateful for permission to reproduce and/or translate any copyright material used in this publication. Acknowledgments are included, where appropriate, and, if notified, the IB will be pleased to rectify any errors or omissions at the earliest opportunity.

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, without the prior written permission of the IB, or as expressly permitted by law or by the IB's own rules and policy. See <http://www.ibo.org/copyright>.

IB merchandise and publications can be purchased through the IB store at <http://store.ibo.org>. General ordering queries should be directed to the sales and marketing department in Cardiff.

Email: sales@ibo.org

Note: Creativity, Action, Service has been renamed to Creativity, Activity, Service. Although the word Action may appear in this document, please ensure you refer to it as Activity when leading this workshop.

IB mission statement

The International Baccalaureate aims to develop inquiring, knowledgeable and caring young people who help to create a better and more peaceful world through intercultural understanding and respect.

To this end the organization works with schools, governments and international organizations to develop challenging programmes of international education and rigorous assessment.

These programmes encourage students across the world to become active, compassionate and lifelong learners who understand that other people, with their differences, can also be right.

IB learner profile

The aim of all IB programmes is to develop internationally minded people who, recognizing their common humanity and shared guardianship of the planet, help to create a better and more peaceful world.

IB learners strive to be:

| | |
|----------------------|---|
| Inquirers | They develop their natural curiosity. They acquire the skills necessary to conduct inquiry and research and show independence in learning. They actively enjoy learning and this love of learning will be sustained throughout their lives. |
| Knowledgeable | They explore concepts, ideas and issues that have local and global significance. In so doing, they acquire in-depth knowledge and develop understanding across a broad and balanced range of disciplines. |
| Thinkers | They exercise initiative in applying thinking skills critically and creatively to recognize and approach complex problems, and make reasoned, ethical decisions. |
| Communicators | They understand and express ideas and information confidently and creatively in more than one language and in a variety of modes of communication. They work effectively and willingly in collaboration with others. |
| Principled | They act with integrity and honesty, with a strong sense of fairness, justice and respect for the dignity of the individual, groups and communities. They take responsibility for their own actions and the consequences that accompany them. |
| Open-minded | They understand and appreciate their own cultures and personal histories, and are open to the perspectives, values and traditions of other individuals and communities. They are accustomed to seeking and evaluating a range of points of view, and are willing to grow from the experience. |
| Caring | They show empathy, compassion and respect towards the needs and feelings of others. They have a personal commitment to service, and act to make a positive difference to the lives of others and to the environment. |
| Risk-takers | They approach unfamiliar situations and uncertainty with courage and forethought, and have the independence of spirit to explore new roles, ideas and strategies. They are brave and articulate in defending their beliefs. |
| Balanced | They understand the importance of intellectual, physical and emotional balance to achieve personal well-being for themselves and others. |
| Reflective | They give thoughtful consideration to their own learning and experience. They are able to assess and understand their strengths and limitations in order to support their learning and personal development. |

Contents

| | |
|-------------------------------------|-----------|
| Introduction | 1 |
| Purpose of this document | 1 |
| The Diploma Programme | 2 |
| Nature of the subject | 4 |
| Aims | 7 |
| Assessment objectives | 8 |
| Assessment objectives in practice | 9 |
| Syllabus | 10 |
| Syllabus outline | 10 |
| Approaches to the teaching of music | 11 |
| Syllabus content | 13 |
| Assessment | 22 |
| Assessment in the Diploma Programme | 22 |
| Assessment outline—SL | 24 |
| Assessment outline—HL | 25 |
| External assessment | 26 |
| Internal assessment | 39 |
| Appendix | 52 |
| Glossary of command terms | 52 |

Purpose of this document

This publication is intended to guide the planning, teaching and assessment of the subject in schools. Subject teachers are the primary audience, although it is expected that teachers will use the guide to inform students and parents about the subject.

This guide can be found on the subject page of the online curriculum centre (OCC) at <http://occ.ibo.org>, a password-protected IB website designed to support IB teachers. It can also be purchased from the IB store at <http://store.ibo.org>.

Additional resources

Additional publications such as teacher support materials, subject reports, internal assessment guidance and grade descriptors can also be found on the OCC. Specimen and past examination papers as well as markschemes can be purchased from the IB store.

Teachers are encouraged to check the OCC for additional resources created or used by other teachers. Teachers can provide details of useful resources, for example: websites, books, videos, journals or teaching ideas.

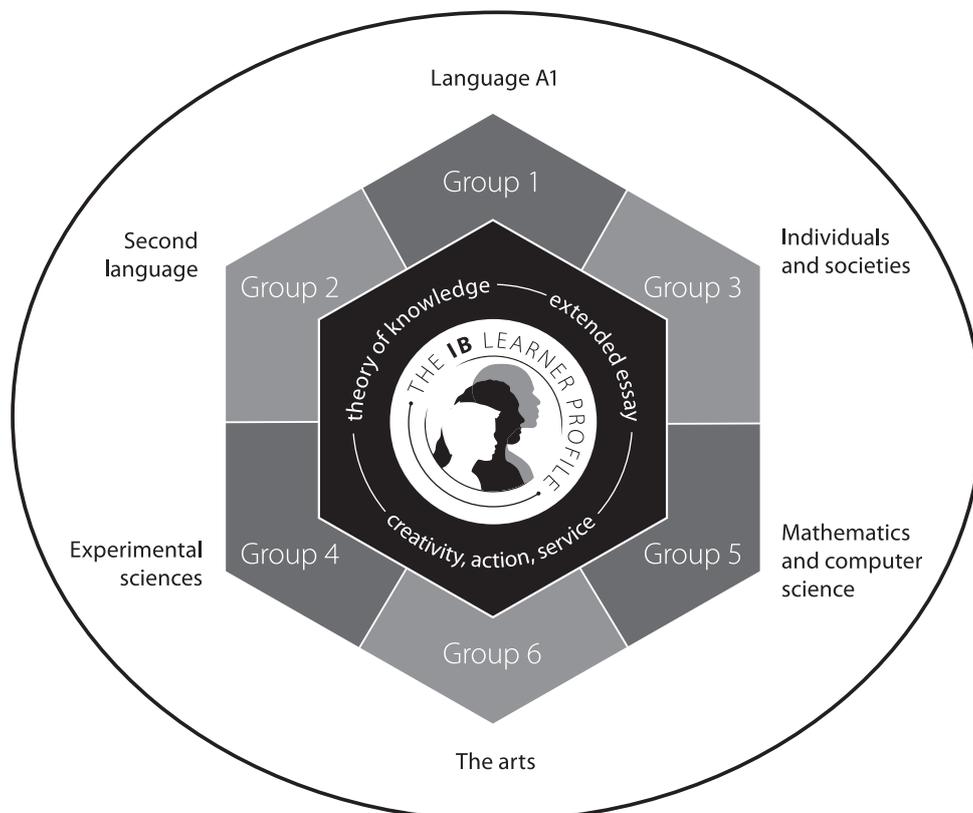
First examinations 2011

The Diploma Programme

The Diploma Programme is a rigorous pre-university course of study designed for students in the 16 to 19 age range. It is a broad-based two-year course that aims to encourage students to be knowledgeable and inquiring, but also caring and compassionate. There is a strong emphasis on encouraging students to develop intercultural understanding, open-mindedness, and the attitudes necessary for them to respect and evaluate a range of points of view.

The Diploma Programme hexagon

The course is presented as six academic areas enclosing a central core. It encourages the concurrent study of a broad range of academic areas. Students study: two modern languages (or a modern language and a classical language); a humanities or social science subject; an experimental science; mathematics; one of the creative arts. It is this comprehensive range of subjects that makes the Diploma Programme a demanding course of study designed to prepare students effectively for university entrance. In each of the academic areas students have flexibility in making their choices, which means they can choose subjects that particularly interest them and that they may wish to study further at university.



Choosing the right combination

Students are required to choose one subject from each of the six academic areas, although they can choose a second subject from groups 1 to 5 instead of a group 6 subject. Normally, three subjects (and not more than four) are taken at higher level (HL), and the others are taken at standard level (SL). The IB recommends 240 teaching hours for HL subjects and 150 hours for SL. Subjects at HL are studied in greater depth and breadth than at SL.

At both levels, many skills are developed, especially those of critical thinking and analysis. At the end of the course, students' abilities are measured by means of external assessment. Many subjects contain some element of coursework assessed by teachers. The course is available for examinations in English, French and Spanish.

The core of the hexagon

All Diploma Programme students participate in the three course requirements that make up the core of the hexagon. Reflection on all these activities is a principle that lies at the heart of the thinking behind the Diploma Programme.

The theory of knowledge course encourages students to think about the nature of knowledge, to reflect on the process of learning in all the subjects they study as part of their Diploma Programme course, and to make connections across the academic areas. The extended essay, a substantial piece of writing of up to 4,000 words, enables students to investigate a topic of special interest that they have chosen themselves. It also encourages them to develop the skills of independent research that will be expected at university. Creativity, action, service involves students in experiential learning through a range of artistic, sporting, physical and service activities.

The IB mission statement and the IB learner profile

The Diploma Programme aims to develop in students the knowledge, skills and attitudes they will need to fulfill the aims of the IB, as expressed in the organization's mission statement and the learner profile. Teaching and learning in the Diploma Programme represent the reality in daily practice of the organization's educational philosophy.

Nature of the subject

Music functions as a means of personal and communal identity and expression, and embodies the social and cultural values of individuals and communities. This scenario invites exciting exploration and sensitive study.

Music, and all of its associations, may vary considerably from one musical culture to another: yet music may share similarities. Such richness offers a variety of ways to encounter and engage with a constantly changing world.

A vibrant musical education fosters curiosity and openness to both familiar and unfamiliar musical worlds. Through such a study of music we learn to hear relationships of pitch in sound, pattern in rhythm and unfolding sonic structures. Through participating in the study of music we are able to explore the similarities, differences and links in music from within our own culture and that of others across time. Informed and active musical engagement allows us to explore and discover relationships between lived human experience and specific sound combinations and technologies, thus informing us more fully of the world around us, and the nature of humanity.

The Diploma Programme music course provides an appropriate foundation for further study in music at university level or in music career pathways. It also provides an enriching and valuable course of study for students who may pursue other careers. This course also provides all students with the opportunity to engage in the world of music as lifelong participants.

Distinction between SL and HL

Both standard level (SL) and higher level (HL) music students are required to study **musical perception**. All students therefore submit a musical links investigation and also respond to a listening examination paper. In the latter, HL students are required to answer one further question. This question requires students to investigate significant musical links through a comparative analysis of two pieces of music prescribed by the IB.

SL students in music are required to choose **one** of three options:

- SL creating (SLC)
- SL solo performing (SLS)
- SL group performing (SLG).

HL students are required to present both creating and solo performing.

This is a significant difference in expectation. By pursuing both creating and performing, this enables HL students to bring to their musical studies a wider perspective. It also allows them to pursue some work in more depth. The study of three components in an integrated way allows HL students to make not only more connections but, potentially, these connections may carry more importance and have more influence during their musical studies. This path of study allows HL students the opportunity to engage in music in a more complete way.

For **creating**, SLC students are required to present two pieces of coursework, while HL students present three. This allows HL students to present work that either demonstrates contrasts in content, nature and intention or comes from a wider, and therefore more challenging, choice of creating options.

For **solo performing**, SLS students are required to present 15 minutes, while HL students present 20 minutes. This challenges HL students to present a performing programme that features more music of a contrasting nature.

For those students (SLG) presenting **group performing**, the requirement is 20–30 minutes.

Prior learning

The Diploma Programme music course is designed to offer students the opportunity to build on prior experience in music while encouraging a broad approach to the subject and developing new skills, techniques and ideas.

While prior music experience is not mandatory at SL, it is recommended. At HL it is very strongly recommended.

Links to the Middle Years Programme

Those students who have completed the IB Middle Years Programme (MYP) will already have engaged in a structured learning process in the performing and visual arts. MYP students will have developed an inquiring, reflective approach to their work as well as an understanding of the role of the arts in society, in the world and in their own lives. This will allow them to develop further their experiences, skills, knowledge and conceptual understanding in music at Diploma Programme level. Reflection pursued in a sense of inquiry; evaluation; artistic self-expression; collaboration; and communication are all intrinsic to the beliefs and values that inspire IB arts courses.

Music and theory of knowledge

Students of group 6 subjects study the various artistic ways through which knowledge, skills and attitudes from different cultural traditions are developed and transmitted. These subjects, known collectively as “the arts” allow students to investigate and reflect on the complexities of the human condition. By exploring a range of materials and technologies, students should aim to develop an understanding of the technical, creative, expressive and communicative aspects of the arts.

Students of group 6 subjects analyse knowledge from various perspectives, and they acquire this knowledge through experiential means as well as more traditional academic methods. The nature of the arts is such that an exploration of the areas of knowledge in general, and knowledge of the different art forms specifically, can combine to help us understand ourselves, our patterns of behaviour and our relationship to each other and our wider environment.

Group 6 subjects complement the theory of knowledge (TOK) ethos by revealing interdisciplinary connections and allowing students to explore the strengths and limitations of individual and cultural perspectives. Studying the arts requires students to reflect on and question their own bases of knowledge. In addition, by exploring other Diploma Programme subjects in an artistic fashion, students can gain an understanding of the interdependent nature of knowledge and are encouraged to become “active, compassionate and lifelong learners who understand that other people, with their differences, can also be right” (IB mission statement).

Whether music be personal or communal expression, recreation, ritual, entertainment or commercial enterprise, it shares the educational concerns of TOK. Teachers are encouraged to refer to the *Theory of knowledge guide* for further guidance and information.

Questions related to TOK activities that a music student might consider include the following.

- Why are the arts important?
- What do the subjects that make up the arts have in common?
- What are the roles of emotion and reason in the arts?
- To what extent do the other Diploma Programme subjects have “artistic” qualities?
- What are the standards by which we judge art? Can we justify these standards and, if so, how?
- What moral responsibilities does the artist have? Are they different from those of any other “knower”?
- It has been said that there is a difference between the condition of humans and the human condition, and that the sciences can tell us about the former, but we need the arts to tell us about the latter. Would you agree?
- What is the function of music? Is this the same throughout the world, time and place?
- To what extent does music reflect the values, beliefs and attitudes of the time and place in which it is made?
- To what extent can the music of one culture be understood by others?
- To what extent does the work of the musician influence an existing culture? To what extent does an existing culture influence a musician working within it?
- What makes an artistic piece “great”? Does this vary within and across time and culture?
- Can it be said that one musical scale is more natural than another?
- To what extent does the knowledge gained in a musical performance differ from other types of knowledge?
- Is the composer’s intention important to the listener? To what extent would this affect the performance?
- How can music evoke an emotional response from the listener? Is this a way of knowing?
- Why has some music been feared by the political establishment?

Aims

Group 6 aims

Through studying any of the group 6 subjects, the arts, students become aware of how artists work and communicate. The aims of all subjects in group 6 are to enable students to:

1. enjoy lifelong engagement with the arts
2. become informed, reflective and critical practitioners in the arts
3. understand the dynamic and changing nature of the arts
4. explore and value the diversity of the arts across time, place and cultures
5. express ideas with confidence and competence
6. develop perceptual and analytical skills.

Music aims

In addition, the aim of the **music** course at SL and HL is to enable students to:

7. develop their knowledge and potential as musicians, both personally and collaboratively.

Assessment objectives

Having followed the music course at SL or HL, students will be expected to demonstrate:

1. knowledge, understanding and perception of music in relation to time, place and cultures
2. appropriate musical terminology to describe and reflect their critical understanding of music
3. comparative analysis of music in relation to time, place and cultures
4. creative skills through exploration, control and development of musical elements (SLC, HL)
5. performance skills through solo music making (SLS, HL) or group music making (SLG)
6. critical-thinking skills through reflective thought.

Assessment objectives in practice

| Assessment objective | Which component addresses this assessment objective? | How is the assessment objective addressed? |
|--|--|---|
| 1. Demonstrate knowledge, understanding and perception of music in relation to time, place and cultures | Listening paper | External assessment—markband descriptors, criteria and detailed markschemes |
| | Musical links investigation | External assessment criteria |
| 2. Demonstrate appropriate musical terminology to describe and reflect their critical understanding of music | Listening paper | External assessment—markband descriptors, criteria and detailed markschemes |
| | Musical links investigation | External assessment criteria |
| 3. Demonstrate comparative analysis of music in relation to time, place and cultures | Listening paper (HL) | External assessment—markband descriptors, criteria and detailed markschemes |
| | Musical links investigation | External assessment criteria |
| 4. Demonstrate creative skills through exploration, control and development of musical elements (SLC, HL) | Creating | Internal assessment criteria |
| 5. Demonstrate performance skills through solo music making (SLS, HL) or group music making (SLG) | Performing | Internal assessment criteria |
| 6. Demonstrate critical-thinking skills through reflective thought | Listening paper | External assessment—markband descriptors, criteria and detailed markschemes |
| | Musical links investigation | External assessment criteria |
| | Creating | Internal assessment criteria |

Syllabus outline

| Syllabus component | Suggested teaching hours | |
|---|--------------------------|------------|
| | SL | HL |
| Musical perception This component is compulsory for SL and HL students. | 75 | 90 |
| Creating This component is compulsory for HL and SLC* students only. | 75 | 75 |
| Solo performing This component is compulsory for HL and SLS* students only. | 75 | 75 |
| Group performing This component is compulsory for SLG* students only. | 75 | N/A |
| Total teaching hours | 150 | 240 |

* SL students must choose **one** of three options:

- creating (SLC)
- solo performing (SLS)
- group performing (SLG).

Approaches to the teaching of music

Teachers should discuss all sections of this guide with the students throughout the music course. Although the subject content is divided into two compulsory parts at SL and three at HL, these are integral to one another. The recommended hours for each section should therefore be interpreted with sufficient flexibility to allow integration of the various parts throughout the course of study.

While the syllabus sets out specific, formal requirements of study, the flexibility of the music course allows for a variety of approaches and teaching styles. However, it is important that students become responsible for their own learning through an active approach. The interaction between students and their music teachers is therefore a crucial one. Teachers need to engage their students through instruction and activities that challenge and develop understanding, while all the time encouraging students to make creative connections in their work.

Throughout the course students should be encouraged to engage with music that is familiar and unfamiliar to them, from a range of times, places and cultures. During their study of the various parts of the course students need to be supported in developing their understanding of music as a whole. Students will need substantially more guidance on the content of the course during the early stages. However, throughout the teaching of the course they should be encouraged to develop critical thinking and participate in inquiry-based learning. Students should work both individually and collaboratively, working towards informed engagement. It is important that both teachers and students refer to the IB learner profile.

A varied range of activities should be introduced to encourage students to:

- engage with music from different times, places and cultures
- critically appraise music and use appropriate musical terminology
- develop techniques for comparative analysis
- develop investigative and thinking skills
- learn to create music
- learn to perform music
- work both independently and collaboratively
- develop reflection techniques for monitoring their work over time.

Teachers support students throughout their studies, offering expertise and guidance on the preparation of submissions. Teachers may enable interconnections, as in the following example.

- A student presents a “working” performance of a short piece.
- The students engage in assessing the performance.
- The performer analyses a section of the piece and presents this to the group.
- Students find a piece which is unfamiliar to them that uses a similar musical device to the one performed.
- Students (individually or collaboratively) create a short section of music using this particular musical device, then perform and discuss it.
- Students make a list of significant musical connections between the familiar and unfamiliar pieces.
- Students listen to a similar extract and build an answer in the format of a formal response suitable for the listening paper.

All teachers of the music course are strongly encouraged to access the online curriculum centre (OCC) at <http://occ.ibo.org> on a regular basis. The OCC is a forum by which all teachers may post inquiries, present examples of good practice, ask for general advice and access exemplar materials. The content of the Diploma Programme music forum on the OCC is created by teachers of music for teachers of music. The forum also includes updates on resources and frequently asked questions.

In addition to the OCC, the music course is supported by teacher support material and workshops.

Health and safety guidelines

All schools are required to follow health and safety guidelines during their music making, as appropriate. Each school should recognize and accept its responsibilities and obligations as an institution offering music to provide a safe and healthy working environment, and is ultimately responsible for the health and safety of students and staff in all music work.

Syllabus content

Musical perception—SL and HL

This part of the syllabus forms an essential part of SL and HL courses and is compulsory for all students.

Study, analysis and examination, comparing and contrasting of musical cultures

Students should actively listen to a wide range of music from different:

- parts of the world
- musical cultures
- time periods.

Through this study, students develop their aural perception and understanding of music by learning about:

- musical elements, including form and structure
- notations
- musical terminology
- context.

Students should endeavour to make connections between the music they engage with and study. They should also seek, where possible, to establish significant musical links between the works they study.

Musical elements include duration, pitch, tonality, timbre/tone colour, texture, dynamics, form and structure. Form and structure include consideration of the overall shape and the parts therein. Articulation and other expressive and production techniques might also be discussed.

Notations may be from a range of musical cultures. Context includes cultural, historical and stylistic aspects of the music.

Students should develop the use of appropriate musical terminology when addressing the musical elements (including form and structure) and context.

Students should learn to provide the precise location of their musical evidence (for example, by citing bar numbers and stating instrument/voice).

Where a musical work includes text it should be considered in relation to the music.

Teachers must refer to the assessment details and assessment criteria, and to the specimen listening paper, for further guidance on the number of examples and depth of study. Teachers must also refer to the “Glossary of command terms” at the end of this guide. Teachers should also refer to the published examination papers, scores, compact discs (CDs) and markschemes for the listening paper.

Study of two prescribed works

An important part of musical perception is the study of the prescribed work(s). Two pieces of music are studied at HL. A choice of one of the two prescribed works is studied at SL. These pieces represent key features from two different times, places and/or musical cultures. All students are required to analyse and examine the prescribed work(s). HL students are **further** required to investigate significant musical links by comparing and/or contrasting the two prescribed works.

In the case of a prescribed work in which the prescribed movement/section is from a larger work, this should be presented by the teacher within the context of the whole work. However, the examination question(s) will be on the specific movement/section. Teachers are encouraged to explore with their students different recordings of the same work.

Details of the two works, prescribed for two consecutive years' examinations, are published in the *Handbook of procedures for the Diploma Programme*, which is updated annually.

Investigating musical links

Through the study of pieces from different musical cultures students are encouraged to explore, analyse and examine the musical connections existing between two (or more) pieces of music from two distinct musical cultures*. Through investigative study and analysis of the similarities and differences between the selected pieces of music, students learn to demonstrate significant musical links.

When investigating musical links students will need to develop depth of argument in demonstrating the links that exist. For instance, the mere citation of similar instrumentation in two (or more) pieces of music is not sufficient. While establishing convincing musical links, students must also learn to take into consideration how these instruments are used (for example, melodically, harmonically, structurally, rhythmically) in order to present arguments of more depth. Similarly, during an investigation of the link between the opera *Madam Butterfly* (Puccini) and the musical *Miss Saigon* (Claude-Michel Schönberg), a mere citation of similarities in the plot does not satisfy the requirements. The links must be musical (that is to say, based on musical elements, not instruments/voices or functions of music). Examples of inappropriate links include "both are dance music", "both use religious texts". Students would be better advised to develop depth of argument by, for example, comparing the use of predominantly small intervals within an octave range and repetitious phrases in the two lullabies "Wiegenlied" (Brahms) and "Bånsull" (Norwegian).

Students need also to be aware that language describing an instrument, for example, is not the technical language required in the music course (that is, terminology that explains music and its processes).

While students must use primary sources, and are strongly encouraged to support their work by also using secondary sources, the vast majority of their investigation should be their own work and ideas and not a summary of other sources.

For the purposes of investigating musical links the definition of **a distinct musical culture** is as follows.

*Musical culture refers to a learned way of making and using music, which is shared by a group of people, and is usually passed down from generation to generation. Music plays different roles within a culture (for example, entertainment, ceremony, work).

A single musical culture may spread widely across time and place, and many creative changes can be found within a single musical culture while maintaining its essence (this is known as musical style). For example, the difference between ska and reggae is a creative change within a single musical culture (music of the Caribbean), hence two musical styles within a single musical culture. Similarly swing and be-bop styles (jazz) are part of a single distinct musical culture, as are renaissance and romantic (western art/classical music).

Musical culture is not necessarily defined by time or by geography. Palestrina from the 16th century and Schoenberg from the 20th century, Villa-Lobos from Brazil and Penderecki from Poland are all composers of western art/classical music, and therefore part of the same musical culture.

The same geographical region does not necessarily imply the same musical culture. For example, western-style pop music created in Japan and kabuki music, also from Japan, are not part of the same musical culture.

On the other hand, musical style refers to particular characteristic musical features such as melodic structure, form, improvisation, harmony, articulation, duration, which are common to a set of musical pieces.

Creating—SLC, HL

During this study students should aim to develop creative skills through exploration, control and development of musical elements. Creativity demands self-discipline and focus on the part of students as they shape and assemble the musical elements to express a particular mood, character or other intended meaning.

SLC students are required to submit two pieces of coursework; HL students must submit three.

The following options are available:

- composing
- music technology composing
- arranging
- improvising
- stylistic techniques.

For further details on selecting combinations, please refer to the “Creating options” table.

| Creating options | | | | | |
|---|--|---------------------------------------|--|---------------------------------------|--|
| | Composing | Music technology composing | Arranging | Improvising | Stylistic techniques |
| SL (2 pieces of coursework) | 1 or 2 | 1 or 2 | 1 only | 1 only | 1 only (2 exercises) |
| HL (3 pieces of coursework) | 1, 2 or 3 | 1, 2 or 3 | 1 only | 1 only | 1 only (2 exercises) |
| Each piece of music must be: | 3–6 minutes in length | 3–6 minutes in length | 3–6 minutes in length | 3–6 minutes in length | a, c, d, e, g: 16–24 bars b: a chorale (minimum of 16 bars) f: a song (minimum of 16 bars) |
| The student must submit for each piece of coursework: | recording score reflective statement | recording reflective statement | recording score reflective statement | recording reflective statement | 2 scores 2 reflective statements |

If students choose two (at SL) or three (at HL) music compositions and/or music technology compositions as an option, teachers are encouraged to support their students in demonstrating contrasts in content, nature and intention.

The number and types of exercises involved (for example, “sketches” or finished pieces) are not prescribed; the course of study devised by teachers should enable students to develop their knowledge and skills in creating. However, students will be assessed on their final submissions. Students and teachers are also reminded that the final assessment is of the individual student’s own work.

Students choosing composing and arranging are strongly encouraged to present live performances of their pieces. However, where this is not possible an electronically generated recording is acceptable. (Recordings of coursework in composing, music technology composing, arranging and improvising must be submitted—the only exception is work in stylistic techniques. Nevertheless students are strongly encouraged to try out their work in stylistic techniques.)

Ideas, sources, working drafts and commentary on the nature and the process of creating should be kept in students’ notebooks or files. These materials will be used to develop each student’s written reflective statements, which is a required part of the assessment at the end of the course. (These materials must not be submitted; teachers and examiners will not look at student notebooks or files when marking the final submission.)

The work must be supervised by the teacher to ensure that it is the authentic work of the student.

Composing

Composing is the creating of music through the manipulation of musical elements. It can begin from imitating other music, or from improvising. Students can choose to compose in many different ways: each

music composition can be purely functional, purely traditional, purely abstract, a combination of these, or designed to fulfill any other expressive purpose.

Students may choose sounds from a wide range of media, including traditional instruments, voices and/or electronically or computer-generated sounds. Students must demonstrate understanding of the technical capabilities (and limitations) of chosen instruments. Students who compose for voices and traditional instruments must demonstrate understanding of vocal and instrumental ranges, transpositions and other characteristics.

Each music composition must be completed with notation. This may be handwritten or notated using a suitable computer software program.

Students must submit the final notated version of each music composition and a recording.

SL students may submit one or two music compositions; HL students may submit one, two or three. (Please refer to the “Creating options” table.)

A music composition must be 3–6 minutes in length.

In addition to the music composition, students are required to provide evidence of a **reflective process**. The written reflective statement requires the student to convey an understanding of the intention, process and outcome of the piece.

Music technology composing

A music technology composition uses computers together with a variety of software programs and/or hardware.

Music technology compositions will demonstrate skills and creativity in using some or all of the following:

- MIDI (musical instrument digital interface)-based programs
- sequence-based programs
- sound-generating software
- recorded audio
- analogue synthesizers
- concrete sounds
- assorted hardware.

The use of pre-recorded loops (including pre-recorded drum loops) is not permitted in the final compositions.

If part of the work is undertaken outside the school environment the teacher is still required to confirm the authenticity of the work.

A music technology composition may be created for (but is not restricted to) film, video/DVD, or as an independent original audio piece. (However, the music and reflective statement only must be submitted: teachers and examiners will not look at other material.)

Students must submit a recording of each music technology composition.

SL students may submit one or two music technology pieces; HL students may submit one, two or three. (Please refer to the “Creating options” table.)

A music technology composition must be 3–6 minutes in length.

In addition to the music technology composition, students are required to provide evidence of a **reflective process**. The written reflective statement requires the student to describe the intention, process and outcome of the piece.

Arranging

Arranging is the process of drawing on music that is already in existence, and re-manipulating it.

Students are required to arrange a pre-existing piece of music for a variety of instruments, voices, electronic media, or any combination of these. A straightforward transcription is not acceptable. The arrangement should display originality through a variety of deliberate creative decisions, as well as through manipulation and re-manipulation of musical elements present in the original piece. Introducing new elements can be appropriate, but it is important that the original music be recognizable.

While the original piece may come from any musical culture the arrangement must be presented using traditional western staff notation. This may be handwritten or notated using suitable music-writing software.

In addition to the notated version and recording of the arrangement students must also submit the notated version of the original. (A recording of the original piece is acceptable should the notated version not exist.)

Students may submit one arrangement only. (Please refer to the "Creating options" table.)

The arrangement must be 3–6 minutes in length.

In addition to the arrangement, students are required to provide evidence of a **reflective process**. The written reflective statement requires the student to describe the intention, process and outcome of the piece.

Improvising

Improvisation is a spontaneous musical expression in response to a musical or non-musical stimulus. It can begin by imitating other styles of music, or develop from other stimuli. A successful improvisation will have shape, direction and originality, and may be inspired in a variety of ways. Manipulating a diverse range of musical elements will reflect a developed understanding of musical possibilities. The use of a range of instrumental/vocal techniques can also enhance the resulting improvisation.

The improvisation can take many forms, including, but not limited to:

- improvisation during performance of a jazz band or combo
- free improvisation with other musicians
- solo improvisation.

Improvisation could be one continuous piece, or may consist of several sections. However, the total time of actual improvisation by the student must be 3–6 minutes in length. In the case of improvisation in several sections, although only the improvisation sections will be assessed, the teacher must record the entire performance of the piece.

Students may submit one improvisation only. (Please refer to the "Creating options" table.)

A recording of the improvisation must be submitted. In the case of improvisation with other players, the student's contribution must be clearly identifiable on the recording.

In addition to the improvisation, students are required to provide evidence of a **reflective process**. The written reflective statement requires the student to describe the intention, process and outcome of the piece.

Stylistic techniques

Stylistic techniques is the study of the compositional styles of others.

Students are required to choose two different exercises from a to g. For example, a student may choose b and d; this would constitute one piece of coursework.

The other submission(s) in creating must be chosen from composing, music technology composing, arranging and/or improvising. (Please refer to the “Creating options” table.)

Students must demonstrate understanding of instrumental and vocal ranges, transpositions and other characteristics, appropriate to the stylistic techniques chosen.

No expressive or dynamic indications are to be included, except in the following cases:

- 18th-century string quartet (e)
- 19th-century song accompaniment (f)
- 12-note/tone techniques (g).

Additionally, 18th-century string quartet (e) must include articulation.

All exercises must be presented using traditional western staff notation. This may be handwritten or notated using suitable music-writing software.

- a. **Renaissance vocal counterpoint** (for example, Lassus, Morley, Palestrina) (16–24 bars): This may be either a two-part exercise, where one part must be given in full by the teacher, or a three- to five-part texture, which is given by the teacher with one part omitted. In either case the first two or three notes of the omitted part must be given. The omitted part must be created by the student. All parts must include text. The completed exercise must include points of imitation. The student’s work must be clearly identifiable and the extract cited (both work and composer).
- b. **Bach chorale**: A complete chorale melody (minimum 16 bars) is given by the teacher to the student and must be cited. The student must create the lower three parts. Modulation must be included.
- c. **Figured bass in the baroque style** (16–24 bars): The figured bass, together with the melodic instrumental/vocal part, is given by the teacher. Both of these must be given in full. The figured bass must be realized by the student. Modulation must be included. The student’s work must be clearly identifiable and the extract cited (both work and composer).
- d. **Two-part 18th-century instrumental counterpoint** (for example, Bach, Handel) (16–24 bars): The opening, which is given by the teacher, must be 2–5 bars. The chosen exercise must include points of imitation, and modulation must be included. The student’s work must be clearly identifiable and the extract cited (both work and composer).
- e. **18th-century string quartet** (for example, Haydn, Mozart) (16–24 bars): The exercise could be, but is not limited to, an exposition of a first movement or a minuet. The first violin part in full is given by the teacher to the student. The student must create the other three parts. Modulation must be included. The student’s work must be clearly identifiable and the extract cited (both work and composer).
- f. **19th-century song accompaniment** (for example, Schubert, Schumann) (minimum of 16 bars): The exercise must be either a complete song or part of one. The vocal part, including text, is given by the teacher to the student, who must create a piano accompaniment. Modulation must be included. The extract must be cited (both work and composer).
- g. **12-note/tone techniques** (16–24 bars): A complete statement of a row is given by the teacher and must be cited (both work and composer), or created by the teacher and clearly indicated as such. The row and its permutations must be indicated throughout the exercise. The exercise is for two orchestral instruments or for keyboard only.

In addition to the two exercises in stylistic techniques, students are required to provide evidence of a **reflective process**. The written reflective statements require the student to describe the intention, process and outcome for both of the exercises submitted.

Performing

During this study students should aim to develop performance skills through solo or group music making. Performance demands self-discipline and focus on the part of students as they learn to recreate music.

Solo performing—SLS, HL

The student is required to submit a recording selected from pieces presented during one or more public performance(s). The total performance time must be:

- SL—15 minutes
- HL—20 minutes.

The purpose of recording performances is to allow students subsequently to select a number of contrasting pieces to represent their best work for internal assessment. The Diploma Programme music teacher must be able to verify that the recording is the authentic performance of each student.

In performing their pieces students may use:

1. any instrument and/or voice, or
2. the computer as a musical instrument.

Students may **not** present a combination of 1 and 2.

Any musical style is permitted. However, the submission should consist of contrasting pieces and should display the student's strengths. The submission should reflect the best that the student has achieved throughout the course.

Music technology

Students choosing music technology must use pre-existing pieces and present them as recorded performances that show interpretative and stylistic qualities. This means that close attention must be paid to aspects of articulation, dynamics, phrasing, tempo, timbre/tone colour, part balance and other pertinent musical characteristics, just as in a traditional instrumental performance.

Each performance of a pre-existing piece for music technology purposes must involve a minimum of four simultaneously sounding parts. The use of the drum kit constitutes a single part. Conversely, the performance of a four-part fugue for keyboard or a string quartet fulfills the requirement, as would a jazz combo of bass, piano, drum kit and saxophone.

All parts must be MIDI-entered—sampled parts and drum loops are only acceptable if the teacher is able to verify that the samples have been performed by the student.

Small group

Students may also choose to include **one** example of work as a member of a small group. However, the student's contribution to this small group must be clearly identifiable, with, if any, limited doubling by another instrument/voice, and must be a substantial part of the piece. This piece may not exceed five minutes in duration.

As solo performance in music technology already involves a minimum of four instruments, music technology students may **not** present a small group piece.

Accompaniment

With reference to accompaniment, submissions **must** be presented according to musical convention. For example, if a piece is composed for flute with piano accompaniment then it is expected that the presentation will feature both the soloist and the accompanist. Backing tracks of accompaniments not conceived as such are strongly discouraged.

In some cases, musical conventions will dictate more than one performer as part of the accompaniment. For example, a jazz saxophonist may traditionally perform along with piano, guitar, string bass and drum kit. Another example is a singer in a rock band, who may have the backing of an electric guitar, bass guitar and drum kit. Despite the number of musicians providing the accompaniment in these cases, it can be said that the structure of the groups is still solo and accompaniment. In these particular cases the piece will still be considered as a solo piece. Piano reductions are also acceptable—as, for example, in the case of a concerto.

Group performing—SLG

Students following this SL option are expected to be active, participating members of a musical group that performs on a regular basis in public during the course.

The Diploma Programme music teacher should advise students on the appropriateness of a group and its repertoire, paying special regard to the student's interests and abilities in relation to those of the rest of the group.

Students should not necessarily be limited to groups organized by the Diploma Programme music teacher, or offered in the school.

A group may be composed entirely or partially of Diploma Programme music students, with a scheme of rehearsal and performance designed to meet the criteria for this option.

A group could be as small as two people. However, the participating role of each performer must be of equal musical importance. A soloist being accompanied by another student does not constitute a group.

Using the computer as a musical instrument (as defined in the solo performing option) is not permitted in the group performing option.

Examples of musical groups (any size or style) include, but are not limited to:

- choir
- orchestra
- concert/wind band
- rock/pop band
- chamber group.

For assessment purposes, the recordings must be of the same group in two or more public performances.

The total performance time must be:

- 20–30 minutes.

Requirements

Each student will be assessed on the work done in one group only and each Diploma Programme music student following this SL option who is a member of this group will receive the same mark.

Students will need to commit to sustained practice and rehearsal, as traditionally associated with group performing, and perform on a regular basis in public.

The group is required to submit a selection of pieces recorded from two or more public performances during the course of study.

When the Diploma Programme music teacher is not the conductor or leader of the group (such as groups led by other teachers in the school, or by musicians either in or out of the school), the teacher must be able to verify that the recording is the authentic performance of each student.

Teachers may be the conductors, leaders and/or accompanists of groups. An accompanist is also permitted for larger-scale vocal groups. However, no music teacher or professional musician may have any other performing role in the musical group to be assessed.

The chosen group may or may not be accompanied, depending on the nature of the group and the repertoire. For example, a vocal group might present pieces a cappella, and/or pieces with piano/instrumental accompaniment. However, groups must be accompanied according to standard musical practice. Nevertheless it is the group that is assessed and not the accompanist(s).

Assessment in the Diploma Programme

General

Assessment is an integral part of teaching and learning. The most important aims of assessment in the Diploma Programme are that it should support curricular goals and encourage appropriate student learning. Both external and internal assessment are used in the Diploma Programme. IB examiners mark work produced for external assessment, while work produced for internal assessment is marked by teachers and externally moderated by the IB.

There are two types of assessment identified by the IB.

- Formative assessment informs both teaching and learning. It is concerned with providing accurate and helpful feedback to students and teachers on the kind of learning taking place and the nature of students' strengths and weaknesses in order to help develop students' understanding and capabilities. Formative assessment can also help to improve teaching quality, as it can provide information to monitor progress towards meeting the course aims and objectives.
- Summative assessment gives an overview of previous learning and is concerned with measuring student achievement.

The Diploma Programme primarily focuses on summative assessment designed to record student achievement at, or towards the end of, the course of study. However, many of the assessment instruments can also be used formatively during the course of teaching and learning, and teachers are encouraged to do this. A comprehensive assessment plan is viewed as being integral with teaching, learning and course organization. For further information, see the IB *Programme standards and practices* document.

The approach to assessment used by the IB is criterion-related, not norm-referenced. This approach to assessment judges students' work by their performance in relation to identified levels of attainment, and not in relation to the work of other students. For further information on assessment within the Diploma Programme please refer to the publication *Diploma Programme assessment: Principles and practice*.

To support teachers in the planning, delivery and assessment of the Diploma Programme courses a variety of resources can be found on the OCC or purchased from the IB store (<http://store.ibo.org>). Teacher support materials, subject reports, internal assessment guidance, grade descriptors, as well as resources from other teachers, can be found on the OCC. Specimen and past examination papers as well as markschemes can be purchased from the IB store.

Methods of assessment

The IB uses several methods to assess work produced by students.

Assessment criteria

Assessment criteria are used when the assessment task is open-ended. Each criterion concentrates on a particular skill that students are expected to demonstrate. An assessment objective describes what students should be able to do and assessment criteria describe how well they should be able to do it. Using assessment criteria allows discrimination between different answers and encourages a variety of responses.

Each criterion comprises a set of hierarchically ordered level descriptors. Each level descriptor is worth one or more marks. Each criterion is applied independently using a best-fit model. The maximum marks for each criterion may differ according to the criterion's importance. The marks awarded for each criterion are added together to give the total mark for the piece of work.

Markbands

Markbands are a comprehensive statement of expected performance against which responses are judged. They represent a single holistic criterion divided into level descriptors. Each level descriptor corresponds to a range of marks to differentiate student performance. A best-fit approach is used to ascertain which particular mark to use from the possible range for each level descriptor.

Markschemes

This generic term is used to describe analytic markschemes that are prepared for specific examination papers. Analytic markschemes are prepared for those examination questions that expect a particular kind of response and/or a given final answer from the students. They give detailed instructions to examiners on how to break down the total mark for each question for different parts of the response. A markscheme may include the content expected in the responses to questions or may be a series of marking notes giving guidance on how to apply criteria.

Marking notes

For some assessment components marked using assessment criteria, marking notes are provided. Marking notes give guidance on how to apply assessment criteria to the particular requirements of a question.

Assessment outline—SL

First examinations 2011

| Assessment component | Weighting |
|--|---|
| <p>External assessment (75 teaching hours)</p> <p>Listening paper (2 hours) Four musical perception questions (80 marks)</p> <p>Section A Students answer one question. Question 1 or question 2 (20 marks)</p> <p>Section B Students answer three questions. Question 3 or question 4 (20 marks) Question 5 (20 marks) Question 6 (20 marks)</p> <p>Musical links investigation A written media script of no more than 2,000 words, investigating the significant musical links between two (or more) pieces from distinct musical cultures (20 marks)</p> | <p>50%</p> <p>30%</p> <p>20%</p> |
| <p>Internal assessment (75 teaching hours)</p> <p>This component is internally assessed by the teacher and externally moderated by the IB at the end of the course.</p> <p>Students choose one of the following options.</p> <p>Creating (SLC) Two pieces of coursework, with recordings and written work (30 marks)</p> <p>Solo performing (SLS) A recording selected from pieces presented during one or more public performance(s), 15 minutes (20 marks)</p> <p>Group performing (SLG) A recording selected from pieces presented during two or more public performances, 20–30 minutes (20 marks)</p> | <p>50%</p> |

Assessment outline—HL

First examinations 2011

| Assessment component | Weighting |
|---|---|
| <p>External assessment (90 teaching hours)</p> <p>Listening paper (2 hours 30 minutes) Five musical perception questions (100 marks)</p> <p>Section A Students answer two questions. Question 1 or question 2 (20 marks) Question 3 (20 marks)</p> <p>Section B Students answer three questions. Question 4 or question 5 (20 marks) Question 6 (20 marks) Question 7 (20 marks)</p> <p>Musical links investigation A written media script of no more than 2,000 words, investigating the significant musical links between two (or more) pieces from distinct musical cultures (20 marks)</p> | <p>50%</p> <p>30%</p> <p>20%</p> |
| <p>Internal assessment (150 teaching hours)</p> <p>This component is internally assessed by the teacher and externally moderated by the IB at the end of the course.</p> <p>Creating (75 hours) Three pieces of coursework, with recordings and written work (30 marks)</p> <p>Solo performing (75 hours) A recording selected from pieces presented during one or more public performance(s), 20 minutes (20 marks)</p> | <p>50%</p> <p>25%</p> <p>25%</p> |

External assessment

Three different methods are used to assess students in the **listening paper**.

- Detailed markschemes specific to the examination paper
- Markbands
- Assessment criteria

The markbands and assessment criteria are published in this guide. The markbands and assessment criteria are related to the assessment objectives established for the music course and to the music grade descriptors. The markschemes are specific to each examination.

One method is used to assess students in the **musical links investigation**.

- Assessment criteria

The assessment criteria are published in this guide. The assessment criteria are related to the assessment objectives established for the music course and to the music grade descriptors.

External assessment details—SL and HL

Listening paper

Duration: SL—2 hours; HL—2 hours 30 minutes

Weighting: 30%

The IB recommends 45 teaching hours to prepare students for the listening paper at SL, and 60 hours at HL.

The listening paper is based on musical perception—analysis and examination at SL and HL, as well as comparing and contrasting at HL. It consists of two compulsory sections (A and B).

SL students must answer four questions, HL students must answer five. Students may choose to answer the sections (and questions) in any order.

The maximum mark for each question in each section is 20. The maximum marks for the listening paper are: 80 (SL), and 100 (HL).

Students are expected to present a case. A bulleted list may be used but not at the expense of reasoned musical arguments. In preparation, attention must be paid to the glossary of command terms.

All questions are externally assessed using the external assessment criteria (see “External assessment criteria—SL and HL” in this guide). Section A is assessed by applying markbands. Section B is assessed by applying assessment criteria. In addition there will be a specific markscheme for the listening paper at each examination session.

The listening paper assesses students’ work in assessment objectives 1, 2, and 6 of the course, as well as assessment objective 3 for HL only.

In common with all examination papers, students at SL and HL are given five minutes of reading time before they begin answering the paper. Students may also begin to listen to the music extracts presented on the examination CD during this period.

| Listening paper | | | | |
|-----------------|--|---|--|--|
| SL 2 hours | | | HL 2 hours 30 minutes | |
| Section A | Question 1 or question 2 | Analyse and examine question: prescribed works | Question 1 or question 2 | Analyse and examine question: prescribed works |
| | | | Question 3 | Compare and/or contrast question (emphasizing the presence of any significant musical links): prescribed works |
| Section B | Question 3 (score provided) or question 4 (no score provided) | Analyse and examine question: western art music | Question 4 (score provided) or question 5 (no score provided) | Analyse and examine question: western art music |
| | Question 5 | Analyse and examine question: jazz/pop | Question 6 | Analyse and examine question: jazz/pop |
| | Question 6 | Analyse and examine question: world music | Question 7 | Analyse and examine question: world music |

The examination CD will be supplied by the IB; personal CD players (showing minutes and seconds) must be supplied by the school.

Section A—SL and HL

Section A focuses on the two works prescribed by the IB in the *Handbook of procedures for the Diploma Programme*.

Students at SL must answer one question from questions 1 and 2.

- Questions 1 and 2 will be analyse and examine questions, one based on each of the two prescribed works. Students must answer one of the two questions.

Students at HL must answer two questions: one question from questions 1 and 2 as well as question 3.

- Questions 1 and 2 will be analyse and examine questions, one based on each of the two prescribed works. Students must answer one of the two questions.
- Question 3 will require students to compare and/or contrast the two prescribed works, emphasizing the presence of any significant musical links.

Details of the two works, prescribed for two consecutive years' examinations, will be published in the *Handbook of procedures for the Diploma Programme*, which is updated annually.

The school must ensure that each student has clean, unmarked scores of the prescribed works to take into the examination room. (Some scores may contain additional information, for example, a written foreword,

which may include information useful to the student during the examination. Schools are required to ensure that any such pages are securely fastened so they cannot be used during the examination.)

Section B—SL and HL

Students will be required to answer three analyse and examine questions on music from different times and places, encompassing:

- jazz/pop
- western art music
- world music.

As one of their three questions in this section, students will be required to choose one of two western art music extracts to respond to.

Section B is based on extracts that are taken from a wide range of music from different times, places and musical cultures. Extracts may or may not be identified; scores may or may not be included.

Using the knowledge they have gained in their musical perception study in relation to features of the recorded extracts, all students are expected to:

- analyse
- examine
- discuss (including arguments and hypotheses) in detail what they hear in each extract.

Where a score is included, students are expected to make clear reference to the extracts by using bar/measure number(s), rehearsal number(s), and/or instrument(s) where a score is provided, and by using timings (minutes and seconds) when no score is included.

In their answers students should address both the musical elements (including structure) and the context (cultural, historical and stylistic aspects) of the music. Students should use appropriate musical terminology when addressing the musical elements and context.

Musical notation may be used as a means of illustrating and supporting answers.

Where a musical work includes text it should be considered in relation to the music.

Musical links investigation—SL and HL

Weighting: 20%

The IB recommends that 30 teaching hours should be undertaken at both SL and HL during the student's course of study in preparation for the musical links investigation.

The musical links investigation will be externally assessed using the external assessment criteria (see "External assessment criteria—SL and HL" in this guide).

The musical links investigation requires the student to engage in a sustained investigation that is self-directed. It is designed to allow the student the opportunity to investigate the musical connections between pieces from two distinct musical cultures by exploring one (or more) musical piece(s) from each musical culture.

Through comparative exploration, analysis and examination of these pieces, the student is required to demonstrate two or more significant musical links—that is to say, links concerning **musical elements**.

These musical links must be stated both on the musical links investigation coversheet and at the beginning of the script.

In order to demonstrate musical links through convincing arguments the student should engage in accurate description, analysis and examination of differences and similarities between one (or more) musical piece(s)

from each of two identifiable and distinct musical cultures. The student should take care to maintain an even balance of attention between the two musical cultures when writing the musical links investigation.

The two musical cultures chosen for study should be sufficiently distinct: the musical pieces chosen should therefore be clearly definable as belonging to distinct musical cultures. (Students are advised **not** to choose two pieces where one has influenced the other—for example, the Beatles' music reflecting Indian influences).

The student should investigate the compositional features found in the music, such as, but not limited to, duration, pitch, tonality, timbre/tone colour, texture, dynamics, and form/structure. Where a musical work includes text it should be considered in relation to the music.

The student should also note that large-scale pieces, such as a whole opera or symphony, are unlikely to be analysed in sufficient detail in the scope of an investigation. Therefore, in certain cases it is acceptable to analyse a section or a fragment of a whole opera or symphony. Nevertheless, the section/fragment should be long enough to support the arguments presented by the student. Similarly, the use of too many pieces of music may produce a less convincing argument.

If the same topic is chosen for different assessment components, that topic must be treated completely differently—otherwise it may be considered as a breach of regulations. Students who choose to write an extended essay in music should focus on a research question that has no common ground with the material of their musical links investigation. (Please refer to the *General regulations: Diploma Programme*.) The current prescribed works may not be chosen for the musical links investigation.

Format

The musical links investigation must be submitted as a **media script** of no more than **2,000** words.

Mass media communication in the 21st century has many formats, such as radio, television, CD-ROM, internet, printed article, or lecture. The musical links investigation should be conceived for any form of mass media communication. A range of possibilities could include straightforward narration, interview or dramatization. However, **the focus must be on the music itself** and **not** on peripheries such as biography or social discourses that may detract from the musical links investigation. Scripts that concentrate on such peripheries at the expense of content will not successfully fulfill the assessment requirements.

The length of the media script, not including quotations and citations of sources, must be no more than **2,000** words at both SL and HL. The variety of styles of media script may affect the length of the student's musical links investigation. For example, a student who presents similarities and differences in a tabular form as part of a website could achieve the same outcome in fewer words than a student who writes in a more narrative form, such as a magazine article or a radio show. Both approaches are equally acceptable for the musical links investigation. Therefore, there is a degree of flexibility in the number of words used.

If students exceed **2,000** words, the examiner's assessment must be based on the first 2,000 words. In case of doubt, examiners are instructed to determine when the word limit has been exceeded.

The following elements should **not** be included in the word count.

- Quotations (the actual text taken from a source and used in the body of the script)
- Citations of sources
- Bibliography
- Discography

A computer word-count tool is to be discouraged because of these parameters: a manual count is required.

For the purposes of external assessment, students must submit a paper copy of the media script, regardless of the medium chosen. For example, if a student chooses to present the information as a website, the screenshots must be printed out in order for the submission to be examined. If students have the opportunity to submit the musical links investigation in an electronic format, schools will be notified in advance of the examination session.

Relevant supporting materials may include a CD recording of musical extracts illustrating points raised (five minutes maximum) and/or papers, such as musical notation, photographs and diagrams.

Sources

In the written media script, the student must cite both primary and secondary sources used. Sources of information must be acknowledged and a consistent format used (for example, the Harvard author–date system).

In accordance with the style manual used, internet sources must be accurately and completely cited. It is not enough to simply cite the web address. Students must cite the author, title of the article or entry, and date of access to the site.

Primary sources must be used and may include live performance and recordings, website streaming, musical notation, interviews and discussion with practitioners in the field. Secondary sources may include textbooks, documentaries and articles (either in paper or electronic form).

As the sources must be acknowledged, if the choice of media script does not lend itself to the inclusion of references within the text, footnotes should be used.

Students will receive credit for their own work, which must include an apt selection of references and quotations, intelligent and persuasive links, and effective questioning. Care must be taken to ensure that the majority of the script represents the student's own ideas and not a summary of other sources. A bibliography and discography are required.

The role of the teacher

Prior to the student's completion of the first draft, the teacher is expected to:

- inform students of the characteristics of the musical links investigation media script, making sure that the concept of significant musical links is understood
- make the assessment criteria available to students at all times
- assist each student in choosing the musical cultures and pieces; however, the student is ultimately responsible for these decisions
- require each student in the early stages of the investigation to provide a conceptual framework detailing the proposed musical links, similarities and differences, and primary and secondary sources
- encourage and support students in the preparation of the work and facilitate access to resources
- provide guidance about the writing skills needed to complete the musical links investigation
- ensure that students understand what constitutes academic honesty and an authentic piece of work, including citation of sources.

Through regular monitoring, the teacher must:

- ensure that the investigation is the student's own work.

Before the submission of the final piece of work, the teacher must:

- ensure that the student fills in the coversheet and signs it, including a statement of the main musical links
- complete and sign the coversheet.

Advice

During the process of completing the musical links investigation, the student should submit a comprehensive draft of the final version to enable the teacher to give appropriate feedback. As part of this process, teachers can give advice to students on this draft only. This advice can be either verbal or written, and can indicate the way in which the work could be improved. If the advice is written, the teacher must not heavily annotate or edit the student's draft. The next version handed to the teacher after the first version must be the final one.

Discussion and support

Students must not be penalized for seeking guidance. However, if a student could not have completed the musical links investigation without substantial support from the teacher, this should be recorded on the appropriate form from the *Handbook of procedures for the Diploma Programme*.

Academic honesty

Teachers must ensure that material submitted is the student's own work. Students are ultimately responsible for ensuring that all work submitted for assessment is authentic, with the work or ideas of others fully and correctly acknowledged. Every student must also sign a declaration on the coversheet that is attached to their work. In addition, teachers are also required to sign the musical links investigation coversheet to confirm that, to the best of their knowledge, the work of each student is his or her own work and constitutes the final version of that work. For further information about academic honesty, teachers should refer to the latest edition of the IB publication *Academic honesty*.

External assessment criteria—SL and HL

Listening paper—section A (SL and HL)

This criterion concerns the student's ability to:

- question 1 or question 2—analyse and examine essential musical elements (including form and structure) within one of the two prescribed works
- question 3—compare and/or contrast the two prescribed works, emphasizing the presence of any significant musical links.

| Marks | Level descriptor |
|-------|---|
| 0 | The work does not reach a standard described by the descriptors below. |
| 1–4 | The answers, which generally do not address the question, show a minimal level of musical understanding. There is limited use of musical evidence, though this is poorly located, or none at all. There is limited use of musical terminology or none at all. |
| 5–8 | The answers, which may not always address the question, show some level of musical understanding. There is some use of musical evidence, though this is not located precisely enough. There is some use of musical terminology. |
| 9–12 | The answers, which generally address the question, show an adequate level of musical understanding. There is use of musical evidence, though this is not always precisely located. There is partially effective use of musical terminology. |
| 13–16 | The answers, which generally address the question, may not always be convincing but show a good level of musical understanding. There is appropriate use of musical evidence, mostly precisely located. There is mostly effective use of musical terminology. |
| 17–20 | The answers, which consistently address the question, are convincing and show a very good level of musical understanding, supported by a most appropriate use of musical evidence, precisely located. There is highly effective use of musical terminology. |

Listening paper—section B (SL and HL)

A Musical elements

This criterion concerns the student's ability to perceive the musical elements, such as, but not limited to, duration, pitch, tonality, timbre/tone colour, texture and dynamics, and their significance. Articulation and other expressive and production techniques might also be discussed.

Note: Structure is assessed in a separate criterion.

| Marks | Level descriptor |
|-------|---|
| 0 | The work does not reach a standard described by the descriptors below. |
| 1 | The work displays insufficient and weak aural perception. The student has identified musical elements poorly, including very few, if any of the significant ones. |
| 2 | The work sometimes displays adequate aural perception. The student has identified some musical elements, including a few of the significant ones. |
| 3 | The work displays partially effective aural perception. The student has generally accurately identified musical elements, including some of the significant ones. |
| 4 | The work displays mostly effective aural perception. The student has accurately identified musical elements, including many of the significant ones. |
| 5 | The work consistently displays highly effective aural perception. The student has accurately identified musical elements, including nearly all of the significant ones. |

B Musical structure

This criterion concerns the student's ability to perceive principal structural features, such as, but not limited to, form, phrases, and motifs.

| Marks | Level descriptor |
|-------|--|
| 0 | The work does not reach a standard described by the descriptors below. |
| 1 | The work demonstrates little perception of principal structural features. |
| 2 | The work demonstrates limited and ineffective perception of principal structural features. |
| 3 | The work demonstrates partially effective perception of principal structural features. |
| 4 | The work demonstrates mostly effective perception of principal structural features. |
| 5 | The work consistently demonstrates highly effective perception of principal structural features. |

C Musical terminology

This criterion concerns the student's knowledge of musical terminology and its appropriate use.

| Marks | Level descriptor |
|-------|---|
| 0 | The work does not reach a standard described by the descriptors below. |
| 1 | The work displays little knowledge and use, if any, of musical terminology. |
| 2 | The work displays some knowledge of musical terminology but its use is inaccurate at times. |
| 3 | The work displays satisfactory knowledge and use of musical terminology. |
| 4 | The work displays good knowledge and use of musical terminology. |
| 5 | The work consistently displays very good knowledge and use of musical terminology. |

D Musical context

This criterion concerns the student's ability to place each extract in its musical context, such as, but not limited to, cultural, historical and stylistic context.

| Marks | Level descriptor |
|-------|--|
| 0 | The work does not reach a standard described by the descriptors below. |
| 1 | The work demonstrates little and inaccurate knowledge of the musical context. The student has used little reasoned argument. |
| 2 | The work demonstrates some knowledge of the musical context. The student has sometimes used reasoned argument. |
| 3 | The work demonstrates adequate knowledge of the musical context. The student has used partially effective reasoned argument. |
| 4 | The work demonstrates good knowledge of the musical context. The student has used mostly effective reasoned argument. |
| 5 | The work consistently demonstrates very good knowledge of the musical context. The student has consistently used highly effective reasoned argument. |

Musical links investigation

A Musical cultures, examples and links

This criterion concerns the student's choice of musical examples. A student should choose one (or more) musical piece(s) from each of two identifiable and distinct musical cultures. These examples must also share two or more significant musical links that can be investigated in detail.

The student must state the two or more significant musical links on the musical links investigation coversheet **and** at the beginning of the script.

The definition of musical culture for the purposes of the IB Diploma Programme music course is given in the "Syllabus content" section of this guide.

| Marks | Level descriptor |
|-------|---|
| 0 | The work does not reach a standard described by the descriptors below. |
| 1 | The choice of two identifiable and distinct musical cultures is inappropriate and/or the musical pieces from the two different musical cultures share fewer than two significant musical links and/or are inappropriate. Any links are not stated or are stated ambiguously or are not musical ones, and give inadequate scope for investigation. |
| 2 | The choice of two identifiable and distinct musical cultures is generally appropriate and the musical pieces from the two different musical cultures share two or more significant musical links and are generally appropriate. The musical links are adequately stated and do allow for investigation. |
| 3 | The choice of two identifiable and distinct musical cultures is most appropriate. The musical pieces from the two different musical cultures share two or more significant musical links and are most appropriate. The musical links are clearly stated and do allow for a sustained investigation. |

B Analysis and comparison of musical elements

This criterion concerns the student's ability to analyse and examine, compare and contrast musical elements, such as, but not limited to, duration, pitch, tonality, timbre/tone colour, texture, dynamics, form and structure, and their significance in the chosen examples.

| Marks | Level descriptor |
|-------|--|
| 0 | The work does not reach a standard described by the descriptors below. |
| 1 | The work demonstrates little and/or inaccurate description of the musical elements and little comparison and contrasting of the chosen examples. |
| 2 | The investigation demonstrates some partially satisfactory description and analysis of the musical elements. The work displays some comparison and contrasting of the chosen examples. The investigation may include significant inaccuracies. |
| 3 | The investigation demonstrates mostly effective description, analysis and examination of the musical elements. The work displays satisfactory comparison and contrasting of the chosen examples. The investigation is mostly accurate. |
| 4 | The investigation demonstrates mostly effective description, analysis and examination of the musical elements. The work displays quite good comparison and contrasting of the chosen examples. The investigation is mostly accurate. |
| 5 | The investigation demonstrates effective description, analysis and examination of the musical elements. The work displays good comparison and contrasting of the chosen examples. The investigation is accurate. |
| 6 | The investigation consistently demonstrates highly effective description, analysis and examination of the musical elements. The work displays well-focused comparison and contrasting of the chosen examples. The investigation is accurate. |

C Musical terminology

This criterion concerns the student's knowledge of musical terminology and its appropriate use.

| Marks | Level descriptor |
|-------|---|
| 0 | The work does not reach a standard described by the descriptors below. |
| 1 | The work displays little knowledge and use, if any, of musical terminology. |
| 2 | The work displays some knowledge of musical terminology but its use is inaccurate at times. |
| 3 | The work mostly displays good knowledge and use of musical terminology. |
| 4 | The work consistently displays good knowledge and use of musical terminology. |

D Organization and presentation

This criterion concerns the student's ability to organize and present their material, references, quotations, bibliography and discography within the selected media format and includes the use of sources.

Note: Primary sources must be used.

| Marks | Level descriptor |
|-------|---|
| 0 | The organization and presentation do not reach a standard described by the descriptors below. |
| 1 | The organization and presentation are generally inappropriate. The primary sources used (and secondary, if any) are inappropriate and not properly attributed. |
| 2 | The organization and presentation are generally appropriate. Most primary sources used (and secondary, if any) are appropriate and all have been properly attributed. |
| 3 | The organization and presentation are appropriate. All primary sources used (and secondary, if any) are appropriate and all have been properly attributed. |

E Overall impression

This criterion concerns qualities such as intellectual initiative, depth of understanding and creativity, and the extent of engagement with the intended audience.

| Marks | Level descriptor |
|-------|---|
| 0 | The work does not reach a standard described by the descriptors below. |
| 1 | The work shows little evidence of the qualities noted above. |
| 2 | The work shows some evidence of the qualities noted above. |
| 3 | The work mostly shows good evidence of the qualities noted above. |
| 4 | The work consistently shows good evidence of the qualities noted above. |

Internal assessment

Purpose of internal assessment

Internal assessment is an integral part of the course and is compulsory for both SL and HL students. It enables students to demonstrate the application of their skills and knowledge, and to pursue their personal interests, without the time limitations and other constraints that are associated with written examinations. The internal assessment should, as far as possible, be woven into normal classroom teaching and not be a separate activity conducted after a course has been taught.

The internal assessment requirements at SL and at HL are different. SL students are required to present **one** of three options—creating, solo performing or group performing—whereas HL students are required to present **both** creating and solo performing. HL students are also required to submit more work for each of their two components.

Guidance and authenticity

The components submitted for internal assessment at SL and HL must be the student's own work. However, it is not the intention that students should decide upon a title, topic, idea or particular piece and be left to work on the internal assessment component without any further support from the teacher. The teacher should play an important role during both the planning stage and the period when the student is working on the internally assessed work. It is the responsibility of the teacher to ensure that students are familiar with:

- the requirements of the type of work to be internally assessed
- the assessment criteria; students must understand that the work submitted for assessment must address these criteria effectively.

Teachers and students must discuss the internally assessed work. Students should be encouraged to initiate discussions with the teacher to obtain advice and information, and students must not be penalized for seeking guidance. However, if a student could not have completed the work without substantial support from the teacher, this should be recorded on the appropriate form from the *Handbook of procedures for the Diploma Programme*.

It is the responsibility of teachers to ensure that all students understand the basic meaning and significance of concepts that relate to academic honesty, especially authenticity and intellectual property. Teachers must ensure that all student work for assessment is prepared according to the requirements and must explain clearly to students that the internally assessed work must be entirely their own.

As part of the learning process, teachers can give advice to students on a first draft/performance of the internally assessed work. This advice should be in terms of the way the work could be improved. If responding to written work, this first draft must not be heavily annotated or edited by the teacher; if responding to work of an aural nature then this must not be an extensive response. The next version handed to the teacher after the first draft/performance must be the final one.

All work submitted to the IB for moderation or assessment must be authenticated by a teacher, and must not include any known instances of suspected or confirmed malpractice. Each student must sign the coversheet for internal assessment to confirm that the work is his or her authentic work and constitutes the final version of that work. Once a student has officially submitted the final version of the work to a teacher (or the coordinator) for internal assessment, together with the signed coversheet, it cannot be retracted.

Authenticity may be checked by discussion with the student on the content of the work, and scrutiny of one or more of the following:

- the student's initial proposal
- the first draft/performance
- the style of writing/performing compared with work known to be that of the student.

The requirement for teachers and students to sign the coversheet for internal assessment applies to the work of all students, not just the sample work that will be submitted to an examiner for the purpose of moderation. If the teacher and student sign a coversheet, but there is a comment to the effect that the work may not be authentic, the student will not be eligible for a mark in that component and no grade will be awarded. For further details refer to the IB publication *Academic honesty* and the relevant articles in the *General regulations: Diploma Programme*.

The same piece of work cannot be submitted to meet the requirements of both the internal assessment and the extended essay. A student may not include music from the prescribed works in the performing (solo/group) components. Neither may an HL student submit any of his or her creating coursework for both the creating and performing components. If the student decides to submit any creating coursework for the performing component then this may not be used as part of the final submission for the creating component.

For further details refer to the *Handbook of procedures for the Diploma Programme*.

Group work

Please refer to the details regarding group work for the solo performing and group performing components in "Internal assessment details—SL and HL" in this guide.

Time allocation

Internal assessment is an integral part of the music course, contributing 50% to the final assessment in the SL and the HL courses. This weighting should be reflected in the time that is allocated to teaching the knowledge, skills and understanding required to undertake the work as well as the total time allocated to carry out the work.

It is recommended that a total of approximately 75 hours at SL and 150 hours (75 hours each for 2 components) at HL should be allocated to the work. This should include:

- time for the teacher to explain to students the requirements of the internal assessment
- class time for students to work on the internal assessment component(s)
- time for consultation between the teacher and each student
- time to review and monitor progress, and to check authenticity.

Requirements and recommendations

It is important for the integrity of the moderation process that the internal assessment by the teacher is based on the same evidence as that available to the moderator (for example, recordings or written documentation).

All recordings must be submitted on compact disc (CD) or other digital format specified by the IB and notified to schools.

Teachers must ensure that the submitted material has been replayed successfully on a machine other than that on which it was recorded. The case and accompanying legend must identify both the school and student, and teachers must ensure that only good-quality recordings are submitted.

Using assessment criteria for internal assessment

For internal assessment, a number of assessment criteria have been identified. Each assessment criterion has level descriptors describing specific levels of achievement together with an appropriate range of marks. The level descriptors concentrate on positive achievement, although for the lower levels failure to achieve may be included in the description.

Teachers must judge the internally assessed work at SL and at HL against the criteria using the level descriptors.

- The same assessment criteria are provided for SL and HL.
- The aim is to find, for each criterion, the descriptor that conveys most accurately the level attained by the student, using the best-fit model. A best-fit approach means that compensation should be made when a piece of work matches different aspects of a criterion at different levels. The mark awarded should be one that most fairly reflects the balance of achievement against the criterion. It is not necessary for every single aspect of a level descriptor to be met for that mark to be awarded.
- When assessing a student's work, teachers should read the level descriptors for each criterion until they reach a descriptor that most appropriately describes the level of the work being assessed. If a piece of work seems to fall between two descriptors, both descriptors should be read again and the one that more appropriately describes the student's work should be chosen.
- Where there are two or more marks available within a level, teachers should award the upper marks if the student's work demonstrates the qualities described to a great extent. Teachers should award the lower marks if the student's work demonstrates the qualities described to a lesser extent.
- Only whole numbers should be recorded; partial marks, that is fractions and decimals, are not acceptable.
- Teachers should not think in terms of a pass or fail boundary, but should concentrate on identifying the appropriate descriptor for each assessment criterion.
- The highest level descriptors do not imply faultless performance but should be achievable by a student. Teachers should not hesitate to use the extremes if they are appropriate descriptions of the work being assessed.
- A student who attains a high level of achievement in relation to one criterion will not necessarily attain high levels of achievement in relation to the other criteria. Similarly, a student who attains a low level of achievement for one criterion will not necessarily attain low achievement levels for the other criteria. Teachers should not assume that the overall assessment of the students will produce any particular distribution of marks.
- It is recommended that the assessment criteria be made available to students.

Internal assessment details—SL and HL

Creating—SLC, HL

Weighting: SLC—50%; HL—25%

The IB recommends 75 teaching hours at both SL and HL to be undertaken during the student's course of study.

There are five options available to students of creating. Students choose a combination of options to fulfill the requirements of this component. SL students are required to submit **two** pieces of coursework; HL students are required to submit **three**. (For further details on selecting combinations refer to the "Creating options" table in the "Syllabus content" section of this guide.) The work must be supervised by the teacher. Students and teachers are reminded that the final assessment is of the individual student's own work.

The final submissions (recordings, scores, written reflective statements) must be headed with the name and candidate session number of the student and the correct title of the work.

Composing, music technology composing, arranging, improvising

If the time limit is exceeded, the assessment must be based on the first six minutes of each piece. In case of doubt, teachers and examiners are instructed to determine when a time limit has been exceeded.

Stylistic techniques—b and f

The assessment of (b) Bach chorale must be of **no more** than one chorale.

The assessment of (f) 19th-century song accompaniment must be of **no more** than one song.

In case of doubt, teachers and examiners are instructed to check with the original composer's work.

Stylistic techniques—a, c, d, e, g

The assessment of the following techniques must be based on the **first 24 bars**:

- a. Renaissance vocal counterpoint
- c. figured bass in the baroque style
- d. two-part 18th-century instrumental counterpoint
- e. 18th-century string quartet
- g. 12-note/tone techniques.

In case of doubt, teachers and examiners are instructed to determine when the bar limit has been exceeded.

The work of each student in creating will be internally assessed by the teacher and externally moderated by the IB. When there is more than one music teacher teaching students in this component, internal standardization must take place. The criteria should be applied in the same way to the work of both SL and HL students.

The reflection

In addition, all students must present a written reflective statement for each presented piece.

Each reflection must be up to (and no more than) 300 words. If the word limit for the reflection is exceeded, the assessment must be based on the first 300 words. In case of doubt, teachers and examiners are instructed to determine when the word count has been exceeded.

The statement must reflect the creative process over time. Each reflection must include documentation by the student of the following.

- **Intention**—what was the intention behind the piece?
- **Process**—what steps did the student take to achieve the final version of the piece?
 - How were the musical elements developed?
 - What musical successes and difficulties were encountered?
 - What equipment was used (if any)? (In the case of music technology compositions students must refer to the name and source of all sampled and/or imported material.)
- **Outcome**—what did the student learn musically during the creating of this piece?

Solo performing—SLS, HL

Weighting: SL—50%; HL—25%

The IB recommends 75 teaching hours at both SL and HL to be undertaken during the student's course of study.

The student is required to submit a recording of pieces performed during one or more public performance(s). It is recommended that the teacher be present at the live performance(s) to confirm that the recording is of the student's own performance(s).

The total performance time must be:

- SL—15 minutes
- HL—20 minutes.

For musical reasons submissions will be allowed to be up to one minute (at SL) or up to two minutes (at HL) longer or shorter than the stipulated time requirement.

As part of the SL and HL solo performing submission, the following may be included:

- one piece as a member of a small group (up to five minutes in length).

The student must be performing a line that is clearly identifiable, with, if any, limited doubling, and forms a substantial part of the piece.

A student using music technology for his or her solo performing may **not** submit a small group piece.

Students may perform in any musical style. Any instrument and/or voice is permitted. (Instrumentalists may choose to perform on more than one instrument.) Solo performers **must** be accompanied in accordance with standard musical practice. Furthermore, students **must** present their solo performing on either instrument(s)/voice **or** by using music technology: they may **not** present a combination.

In some cases, musical conventions will dictate more than one performer as part of the accompaniment. For example, a jazz saxophonist may traditionally perform along with piano, guitar, string bass and drum kit. Another example is a singer in a rock band, who may have the backing of an electric guitar, bass guitar and drum kit.

If a student chooses to accompany himself or herself, it is important that the solo line to be assessed is noted on the coversheet. For example, a singer accompanying himself or herself on the guitar would probably count the solo line as the vocal one.

The course of study must build towards a presentation of one or more public performances. From these the student must select contrasting pieces that reflect the best the student has achieved throughout the course. While the teacher is expected to provide support and guidance, the student is responsible for making the final choice of material.

If the time limit is exceeded, the assessment must be based on the first:

- 15 minutes (16 minutes) at SL
- 20 minutes (22 minutes) at HL.

In case of doubt, teachers and examiners are instructed to determine when the time limit has been exceeded.

The work of each student in solo performing will be internally assessed by the teacher and externally moderated by the IB. When there is more than one music teacher teaching students in this component, internal standardization must take place. The criteria should be applied in the same way to the work of both SL and HL students.

Group performing—SLG

Weighting: 50%

The IB recommends 75 teaching hours to be undertaken during the student's course of study.

A student may perform in any musical group but must choose which musical group to use for assessment. For example, a bass guitarist who plays in two groups must choose only one for submission.

Only the musical outcomes on the final recordings are to be used for assessment purposes. No other factors should be considered.

Submissions must be:

- between 20 and 30 minutes in total length.

If the time limit is exceeded, the assessment must be based on the first 30 minutes. In case of doubt, teachers and examiners are instructed to determine when the time limit has been exceeded.

The course of study must build towards a presentation of two or more recorded public performances of different programmes by the group. It is recommended that the teacher be present at the live performances to ensure that the recordings are of the student's own performances.

The teacher, in consultation with the students who have chosen this group option, is responsible for making the final choice of material to be assessed. From two or more of these performances a selection of at least two contrasting pieces must be made. The selection should reflect the best that the group has achieved throughout the course.

The work of the group will be internally assessed by the teacher and externally moderated by the IB. When there is more than one teacher teaching students in this component, internal standardization must take place.

Note: All students who are members of the group receive the same mark.

Internal assessment criteria—SL and HL

Creating (SLC, HL)

Five options are available to students who choose to study creating. Each option is assessed by applying six criteria (A–F).

| Option Criterion | Composing | Music technology composing | Arranging | Improvising | Stylistic techniques |
|---------------------|---|---|---|---|---|
| A | Control and development of musical elements |
| B | Musical coherence |
| C | Idiomatic understanding of instruments |
| D | Notation | Sound quality | Notation | Spontaneity | Notation |
| E | Impression | Impression | Impression | Impression | Impression |
| F | Reflection | Reflection | Reflection | Reflection | Reflection |

A Control and development of musical elements

Composing, music technology composing, arranging, improvising, stylistic techniques

This criterion concerns the exploration, control and development of chosen musical elements, such as, but not limited to, duration, pitch, tonality, timbre/tone colour, texture, and dynamics.

Note: Form and structure are assessed in a separate criterion.

| Marks | Level descriptor |
|-------|---|
| 0 | The work does not reach a standard described by the descriptors below. |
| 1 | The work shows little control of the musical elements. |
| 2 | The work shows some control and development of the musical elements. |
| 3 | The work shows satisfactory control of the musical elements, and these are developed partially effectively. |
| 4 | The work shows good control of the musical elements, and these are developed mostly effectively. |
| 5 | The work consistently shows well-focused control of the musical elements, and these are developed highly effectively. |

B Musical coherence

Composing, music technology composing, arranging, improvising, stylistic techniques

This criterion concerns the organization of materials into identifiable form and structure and style, thus giving the work musical coherence.

| Marks | Level descriptor |
|-------|--|
| 0 | The work does not reach a standard described by the descriptors below. |
| 1 | The work shows little musical coherence. |
| 2 | The work shows some musical coherence. |
| 3 | The work shows partially effective musical coherence. |
| 4 | The work shows mostly effective musical coherence. |
| 5 | The work consistently shows highly effective musical coherence. |

C Idiomatic understanding of instruments

Composing, music technology composing, arranging, improvising, stylistic techniques

This criterion concerns the student's understanding of the technical capabilities (and limitations) of chosen instruments as shown in the work.

An appropriate example would be a vocal quartet written for soprano, alto, tenor, bass (SATB) voices, which uses the correct ranges and registers, and which is sensitive to balance and blend between sections. An inappropriate example would be a work written for large brass band playing fortissimo accompanied by harp playing pianissimo.

For music technology compositions an appropriate example would be a composition that demonstrates a full understanding and competent use of the software and/or hardware capabilities. An inappropriate example would be a work where the student makes only partial use of the potential offered by the software and/or hardware.

In the case of improvising, this criterion concerns the student's understanding and ability to perform with appropriate technique for the chosen instrument. An appropriate example would be a work that demonstrates fluency in articulation.

| Marks | Level descriptor |
|-------|---|
| 0 | The work does not reach a standard described by the descriptors below. |
| 1 | The work demonstrates little understanding of the technical capabilities (and limitations) of the chosen instrument or instruments. |
| 2 | The work demonstrates some understanding of the technical capabilities (and limitations) of the chosen instrument or instruments. |
| 3 | The work demonstrates satisfactory understanding of the technical capabilities (and limitations) of the chosen instrument or instruments. |
| 4 | The work demonstrates good understanding of the technical capabilities (and limitations) of the chosen instrument or instruments. |
| 5 | The work consistently demonstrates very good understanding of the technical capabilities (and limitations) of the chosen instrument or instruments. |

D Notation

Composing, arranging, stylistic techniques

This criterion concerns the student's ability to notate music correctly when composing, arranging, or studying the compositional styles of others.

While notations may take on different forms according to different styles, correctly notated works allow the intention of the composer to be realized.

| Marks | Level descriptor |
|-------|--|
| 0 | The notation does not reach a standard described by the descriptors below. |
| 1 | The notation used is inaccurate and rarely communicates the composer's intention. |
| 2 | The notation used is sometimes accurate but only partially communicates the composer's intention. |
| 3 | The notation used is generally accurate and communicates the composer's intention partially effectively. |
| 4 | The notation used is generally accurate and communicates the composer's intention mostly effectively. |
| 5 | The notation used is consistently accurate and communicates the composer's intention highly effectively. |

D Sound quality

Music technology composing

This criterion concerns the control and manipulation of analogue and digital sound as shown on the submitted CD.

| Marks | Level descriptor |
|-------|---|
| 0 | The sound quality does not reach a standard described by the descriptors below. |
| 1 | The sound quality is poor, at an inappropriate signal level, and with no sense of balance. Equalizing and effects are used poorly, demonstrating little understanding of the recording process. |
| 2 | The sound quality is sometimes adequate, at an inappropriate signal level, and reflects a limited attempt to achieve balance. Equalizing and effects are used inconsistently, demonstrating partial understanding of the recording process. |
| 3 | The sound quality is adequate, mostly at an appropriate signal level, and reflects an attempt to achieve balance. Equalizing and other recording effects are adequately used, demonstrating partially effective understanding of the recording process. |
| 4 | The sound quality is good, at an appropriate signal level, and well balanced. Equalizing and other recording effects are generally used well, enhancing the quality of the work and demonstrating mostly effective understanding of the recording process. |
| 5 | The sound quality is consistently very good, at an appropriate signal level, and well balanced. Equalizing and other recording effects are used consistently well, enhancing the quality of the work and demonstrating highly effective understanding of the recording process. |

D Spontaneity

Improvising

This criterion concerns spontaneity and musical expression in the improvisation. It relates to risk-taking, varied and imaginative use of musical ideas, and the interrelation between these ideas.

| Marks | Level descriptor |
|-------|--|
| 0 | The recorded improvisation does not reach a standard described by the descriptors below. |
| 1 | The recorded improvisation shows little spontaneity and musical expression. |
| 2 | The recorded improvisation shows some spontaneity and musical expression. |
| 3 | The recorded improvisation shows partially effective spontaneity and musical expression. |
| 4 | The recorded improvisation shows mostly effective spontaneity and musical expression. |
| 5 | The recorded improvisation consistently shows highly effective spontaneity and musical expression. |

E Impression

Composing, music technology composing, arranging, improvising, stylistic techniques

This criterion concerns the student's creativity, commitment and ability to communicate.

| Marks | Level descriptor |
|-------|---|
| 0 | The work does not reach a standard described by the descriptors below. |
| 1 | The work shows little creativity, shape and direction and offers little sense of communication and commitment. |
| 2 | The work shows some creativity, shape and direction. Some sense of communication and commitment is evident. |
| 3 | The work is creative, with satisfactory shape and direction. An adequate sense of communication and commitment is evident. |
| 4 | The work is creative with good shape and direction. A good sense of communication and commitment is evident. |
| 5 | The work is consistently creative and captivating, with very good shape and direction. A strong sense of communication and commitment is evident. |

F Reflection

Composing, music technology composing, arranging, improvising, stylistic techniques

This criterion concerns the student's ability, in a written statement, to reflect on the intention, process and outcome of the work.

| Marks | Level descriptor |
|-------|--|
| 0 | The written reflective statement does not reach a standard described by the descriptors below. |
| 1 | The written reflective statement reflects little understanding of the intention, process and outcome. |
| 2 | The written reflective statement sometimes reflects understanding of the intention, process and outcome. |
| 3 | The written reflective statement partially reflects effective understanding of the intention, process and outcome. |
| 4 | The written reflective statement mostly reflects effective understanding of the intention, process and outcome. |
| 5 | The written reflective statement consistently reflects highly effective understanding of the intention, process and outcome. |

Solo performing (SLS, HL) and group performing (SLG)

A Selection of programme

This criterion concerns the choice of contrasting pieces that feature the student's/group's capabilities, and the fulfillment of the accompaniment requirements.

| Marks | Level descriptor |
|-------|---|
| 0 | The selected presentation does not reach a standard described by the descriptors below. |
| 1 | The selected presentation shows little contrast, and is not appropriate to the student's/group's performance capabilities. Accompaniment guidelines are not followed. |
| 2 | The selected presentation shows some contrast but is sometimes beyond the student's/group's performance capabilities. Accompaniment guidelines are followed. |
| 3 | The selected presentation mostly shows good contrast, and is appropriate for the student's/group's performance capabilities. Accompaniment guidelines are followed. |
| 4 | The selected presentation consistently shows very good contrast, and is well matched to the student's/group's performance capabilities. Accompaniment guidelines are followed. |

B Technical proficiency

This criterion concerns the control of musical elements—such as, but not limited to, duration, pitch, tonality, timbre/tone colour, texture, dynamics, form and structure—through appropriate and consistent technique as demonstrated in the selected presentation.

| Marks | Level descriptor |
|-------|---|
| 0 | The work does not reach a standard described by the descriptors below. |
| 1 | The work demonstrates little control of musical elements. The technical challenges are rarely met. |
| 2 | The work demonstrates some control of musical elements. The technical challenges are sometimes met. |
| 3 | The work demonstrates partially effective control of musical elements. The technical challenges are mostly met. |
| 4 | The work demonstrates mostly effective control of musical elements. The technical challenges are mostly met. |
| 5 | The work consistently demonstrates effective control of musical elements. The technical challenges are met. |
| 6 | The work consistently demonstrates highly effective control of musical elements. The technical challenges are consistently met. |

C Understanding of style

This criterion concerns the student's/group's understanding of the particular style of each musical piece within the selected presentation.

| Marks | Level descriptor |
|-------|---|
| 0 | The selected presentation does not reach a standard described by the descriptors below. |
| 1 | The selected presentation shows little understanding of the musical styles. |
| 2 | The selected presentation shows some understanding of the musical styles. |
| 3 | The selected presentation shows mostly effective understanding of the musical styles. |
| 4 | The selected presentation shows consistently effective understanding of the musical styles. |

D Musical communication

This criterion is concerned with the extent to which the student/group communicates their musical re-creation to an audience.

| Marks | Level descriptor |
|-------|--|
| 0 | The work does not reach a standard described by the descriptors below. |
| 1 | The work displays little musical communication. |
| 2 | The work displays some musical communication. |
| 3 | The work displays partially effective musical communication. |
| 4 | The work displays mostly effective musical communication. |
| 5 | The work consistently displays effective musical communication. |
| 6 | The work consistently displays highly effective musical communication. |

Glossary of command terms

Command terms with definitions

Students should be familiar with the following key terms and phrases used in examination questions, which are to be understood as described below. Although these terms will be used frequently in examination questions, other terms may be used to direct students to present an argument in a specific way.

| | |
|-----------------------------|--|
| Analyse | Break down in order to bring out the essential elements or structure. |
| Compare | Give an account of the similarities between two (or more) items or situations, referring to both (all) of them throughout. |
| Compare and contrast | Give an account of similarities and differences between two (or more) items or situations, referring to both (all) of them throughout. |
| Contrast | Give an account of the differences between two (or more) items or situations, referring to both (all) of them throughout. |
| Define | Give the precise meaning of a word, phrase, concept or physical quantity. |
| Demonstrate | Make clear by reasoning or evidence, illustrating with examples or practical application. |
| Describe | Give a detailed account. |
| Discuss | Offer a considered and balanced review that includes a range of arguments, factors or hypotheses. Opinions or conclusions should be presented clearly and supported by appropriate evidence. |
| Distinguish | Make clear the differences between two or more concepts or items. |
| Evaluate | Make an appraisal by weighing up the strengths and limitations. |
| Examine | Consider an argument or concept in a way that uncovers the assumptions and interrelationships of the issue. |

| | |
|--------------------|---|
| Explain | Give a detailed account including reasons or causes. |
| Explore | Undertake a systematic process of discovery. |
| Formulate | Express precisely and systematically the relevant concept(s) or argument(s). |
| Identify | Provide an answer from a number of possibilities. |
| Investigate | Observe, study, or make a detailed and systematic examination, in order to establish facts and reach new conclusions. |
| Justify | Give valid reasons or evidence to support an answer or conclusion. |
| Outline | Give a brief account or summary. |